jection, saying, "If to do were as easy as to know what were good to do, chapels would be churches, and poor men's cottages princes' palaces."

Another of his objections is certainly more valid, and that is to the brick dwelling-house which is built against the end of the chapel for the minister, and serves to disfigure it sadly. The architect employed in the improvement of the chapel is Mr. Kendall, sen. An arcade of five arches and square pillars, has been formed in the front, carrying an entablature which is ornamented with emblems in the frieze, and passes round the sides of the building. These sides have coupled pilasters and arches against the wall, and at each angle of the building above the entablature is a lofty pinnacle or obelisk.

FORMATION OF THE PORTLAND VASE.

At a meeting of the Society of Arts, held February 4th, a paper was read on the construction of the Portland Vase, by Miss P. Ensell. Miss Ensell considers the Portland Vase to have been formed in the following manner: a jar of blue glass has been made in the usual way by the glass blower, and its whole surface roughened; it has then been inclosed in a mould similar to those used for the formation of alabaster relievos; the jar and mould were then exposed to the action of one of the petrifying springs of Italy, and thus a clear transparent substance was deposited on the vase in such proportions as to form the figures in that beautifully white semi-transparent material, which is exhibited in the Portland Vase.

Miss E. then gave various details for the practical carrying out of the operation; and suggested the propriety of undertaking a series of experiments, with a view to constructing vases of a similar description. Mr. Doubleday, the gentleman who was charged with the restoration of the Portland Vase, and which is now under his care, having examined its structure most minutely, proceeded to give the following account of the manner in which it had been formed:—

The base is of blue glass, and has been made in the usual manner by the glass-blower, the white figures are also of glass, and perfectly united with the base.

The blue jar having been formed, was dipt into a pot of white metal, and so the lower part of it became entirely covered with a uniform coating of white glass. The material to work upon, which is thus described, is in all respects similar to the cameo, and has been operated on in the same manner. With some talent and considerable artistic skill, by a process like that of cameo cutting or gem engraving, the white glass has been cut away in different forms and various thicknesses by the artist; he considers that not less than three or four years of continuous labour would be required, in order to produce such a work of art.

Several other gentlemen then joined in the discussion, the result of which was to establish the fact, that we possess in this country, both materials, mechanical means, and artists capable of executing similar works of art to the Portland Vase, and that those works, if executed, would necessarily, from the length of time and skill required in their production, be the most rare and the most costly that art can produce.

Help One Another.—Several architects are at present endeavouring to raise a sum as a permanent provision for Mr. Moore, the architectural artist, late of Percy-street, Bedford-square, whose melancholy calamity affords no hope of recovery. Mr. Moore's works have been well known to the profession, by whom his talent was appreciated, but his name seldom came before the public, to whose pleasure he has often ministered. He entered the profession in the office of Mr. Blore, and subsequently travelled through great part of Europe with Mr. Gally Knight and Mr. Vivian. The latest work on which he was engaged, was the "Architecture of Italy" of the former gentleman. Mr. Cockerell, Mr. Barry, Mr. Hardwick, Mr. Gally Knight, and Mr. Vivian are among the principal contributors to the fund. Subscriptions are received by Mr. T. H. Wyatt, of Great Russell-street, who acts as honorary secretary.

FOREIGN ARCHITECTURAL AND COLLATERAL INTELLIGENCE.

Italian Architecture. — Gigantic Burial-ground [Rome].—In the whole extent of the fine arts here and elsewhere—the coming of a new period, the successive changing of hitherto valid principles, is undeniable. Still, Italian architecture yet dreams a dream of lethargy, and does not know what way to turn. Leaving aside such buildings as the guard-house on the square of the great Amphitheatre at Verona, which consists of a misunderstood imitation of antique forms, or the *Tribunale nuovo* at Palermo; we may mention grand buildings, like St. Paulo, at Rome, St. Carlo Nuovo, at Milan, Gran Madre di Dio, at Turin, St. Francisco di Paolo, at Naples—of which the first, rises up a structure quite different from ancient Basilicas, the others are nevertheless mere imitations of the Pantheon. At Florence, the laying out of a new street between the *Palazzo Vechio* and the Dome will be a great ornament and convenience to that city. Still, the latter edifice is deficient of a façade, and it is even not yet decided, what that façade is to be. As, however, the lateral façades and the whole remainder of the building are ready—the style of this main feature is a thing *given*, and cannot lie under any doubt or mistake.—Very important preparations have been made, of late in Italy, for the decorous and convenient burying of the dead. Verona and Bologna have been the first in constructing extensive works, but without either style or conception; Milan has gone somewhat further, in making room for honorary places, which will afford some scope for art-exertion; but nothing original appears yet in the plans which have become known. Thoroughly new, however, and speaking to the mind most pleasingly, is the *Campo Santo* at Naples, where, amongst flower-fields and cypresses, on the mountain slope of the Capuan road, and the view over town and gulph, and the wide lands towards Mount Vesuvius, Monte Angelo, the Islands and Posilippo—entire streets of sepulchral niches are raised, exhibiting the antique, medieval, and modern styles of construction; forming thus a real city of the dead, leaving us alone, as it were, with the dear ones, who left us, which never can be the case within the traffic and unquiet and noise of crowded cities.

Berlin.—Amongst the persons who obtained the order of knighthood of the Red Eagle of Prussia, at the late festival of orders—are, Privy Councillor and Building Intendant of the Court of Bavaria, *Von Kleuze*, at Munich, and Building Councillor Busse, at Berlin.

Newly discovered Roman Mosaic Floor at Cologne.—This was discovered last year near the St. Peter's chapel, and an illustration in colours, with explanatory text, has just been published by the "Antiquity Friends" of the Rhinelands, being in the shape of a programme for the celebration of the birthday of Winkelmann, 9th Dec. 1845. In the middle of the square floor, we perceive in a hexagon the bust of the cynic, Diogenes, together with his name in Greek characters—around this are the portraits of six other sages of antiquity, Socrates, Sophocles, &c. The whole floor is in a pretty good state of preservation.

The Harbours of Carthagena.—In the late liberation war, the inhabitants of that city sunk several vessels loaded with large masses of rock at the entrance of the harbour, to prevent the Spanish fleet from entering. In this they succeeded so well, that all the time since, the entrance of the harbour has been completely obstructed. A *French* engineer has now laid a project before the New Grenada government, to clear away this impediment by some appropriate works.

Dyke Constructions in Holland.—The superabundant capital of that realm has been, of late, largely devoted to the above structures, for the sake of increasing the quantity of cultivatable land. Of the *Zuider Zee* it is now nearly ascertained, that it formed, in times long gone by, part of the land, with the embouchures of some rivers on it, to which its old appellations of *Vlie* and *Vlieland* seem to point. Besides the great dyke-works to be undertaken on the Waart and Graetgründe—the government has now authorized the extensive works at Harderwyk, by which a great gaining of land, and the deepening and repair of the harbour, will be combined. A new contrivance has been resorted to in these operations — called *Aanslibbing*. It is known, that the high tide carries with it a quantity of fertile soil (called *slib*), which on being prevented from receding with the low tide, becomes accumulated, and thus, those very same powers of the ocean, which destroyed these shores ages ago, are now forced by art to contribute to its reconstruction.—*Allg. Zeitung.*

Enlargement of the Oldest Street of Paris.—The *Rue de la Harpe* is one of those of the Roman *Lutetia*, where still some ancient baths are to be seen. The circulation, however, increasing every day in the *Quartier Latin* (near the colleges, &c.) has made its enlargement absolutely necessary. The municipal council has, in fine, adopted a plan, thus, that the ex-propriation (pulling down) will take place only on one side of the street, where the equal numbers of the houses are. The breadth of the new street will be 13 mètres, and this new line will unite with that of the Collège St. Louis.—*Le Constitutional.*

Hydrographic Works in Bolivia. — The French Government have consented to *lend* the above state one of their engineers, a man of high standing, to execute the above and other public works, which the native professionals are not able to cope with.

A Stop to the Defacing and Destroying of National Antiquities.—One of the Archæological Societies of France has held, of late, a meeting at Paris, for publicly *protesting* against the destruction of edifices of the middle ages without most cogent reasons. To the *Bandes noires*, in France, says the programme, have succeeded the councils of building, who, under the pretext of improvements, either destroy excellent relics of antiquity, or have them bedaubed or scrubbed by some itinerant Italian cobbler.

David d'Anger's Last Statuary Work.—The model of a statue for a philanthropic individual has been just completed by that artist—we mean that of Baron *Larrey*, for many years chief surgeon of the French armies, and subsequently of the Paris hospitals. He is represented in his dress of army surgeon. Four Basso-relievos will be placed at the corner of the monument. J. L——y.

FREEMASONS OF THE CHURCH.

Feb. 10.—Mr. G. R. French, architect, in the chair. A letter was read from the Rev. J. B. Murray, M.A., rector of St. Dunstan's in the East, directing the attention of the college to a beautifully executed model of his church, by Sir Christopher Wren, now in the possession of Mr. Leach, of Great Tower-street. Mr. J. B. Brown informed the meeting, that in one of the buttresses of Christ Church, Oxford, is a carving of great interest; it is considered to be of an early Norman or even Saxon date, and is believed to be the original font of Christ Church Abbey. Mr. Brown also exhibited a bell surmounted by a cross, captured in the late Chinese war; also a portfolio of sketches from nature, consisting chiefly of subjects of much antiquarian interest in the forest of Dean, Gloucestershire, a district which has not been much noticed. Among the many good objects aimed at by the College, is the extension of antiquarian information, and the discovery of new beauties and characteristics in architecture; in carrying out these views, he considered it must be of great assistance that an artist, who has travelled over a certain district with the feelings of an antiquary, should submit his sketches to his brother artists, and those who took an interest in the arts.

A paper was read "On Ancient Ornamented Bricks," in illustration of some casts of bricks presented by Mr. H. Stothard, and discovered while excavating for the St. Katherine's Docks. It is suggested, that the first attempt was to display some simple device, as the date of the buildings, or the initials of the proprietor's name, till at length they were extended to elaborate designs. The subject on the first brick is the Annunciation of the Blessed Virgin; on the second, the Nativity of our Saviour; the third appears by the lion to be a representation of the evangelist, St. Mark; the fourth bears the figure of St. John, the eagle holding his ink-horn. Both the evangelists are delineated in the act of writing their respective gospels. These bricks are all of the same dimensions, and of the same period; that

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